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For the collecting and processing of salt grass for its salt content, see Categories 222, and 263.

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

MDB&M) was called *Ho-sho'-shud.* Northeast of present Merriman (NE ¼ Section 7, T18S, R27E, MDB&M) was a Yokodo village named *Sheudu* (She-oo'-doo). The Wukchumne village on the sand flats across the river to the north was called *Unow* (Oo'-now).

The old Yokodo main village was known by the name of the tribe. It was located on the south bank of the Kaweah River directly north of Exeter where the Exeter golf course was later established (SW¼ Section 22, T18S, R26E, MDB&M).

The bare ridge sloping to the north from the highest portion of Rocky Hill, in Yokodo Territory (center of Section 6, T18S, R27E, MDB&M), was known as *Hawshaw Shido,* meaning Paint Place. The Yokodo mined there a white earth that they traded among the surrounding Yokuts tribes who used it for making white paint.

The Lime Kiln being the upstream limits of both Yokodo and Kaweah, as well as the downstream limits of the Wukchumne, the site was occupied by all three tribes. On the Kaweah River about three miles above Lemon Cove was a Wukchumne village known as *Gotow.* Slick Rock, on the Kaweah River above Lemon Cove, was called *Pahdin,* meaning Place to Go Under. The water hole beside it was named *Ahdit Wisha.* It was thought that an evil spirit dwelt under Pahdin and pulled swimmers into the water hole and drowned them. Pahdin was the extreme upstream limits of the Wukchumne.

Tawpongaw was the name of the rocky hill about a half-mile east of Lemon Cove (SE ¼ Section 2, T17S, R27E, MDB&M). The name means Buckeye Place, as the hill was once well covered with buckeye trees. There was a spring and an old Wukchumne village there of the same name.

About one-fourth mile up the Kaweah River from the bridge on the highway between Lemon Cove and Woodlake (SE ¼ of Section 34, T17S, R27E, MDB&M) is a rock called *Mawyucaw,* Whirlwind Place. It lies close to the west side of the Dry Creek Road where it runs close to the west bank of Limekiln Creek. About one mile north of Mawyucaw (west portion of Section 26, T17S, R27E, MDB&M) the Dry Creek Road enters a little valley which the Wukchumne called *Shuckoyu,* meaning Elk Valley.

The junction of Dry Creek and Kaweah River was called *Chowpow. Tinpinish* was the name of Wukchumne Hill which

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MDB&M). A village at the bridge across the Kaweah River between Lemon Cove and Woodlake was named *Hawcunu*. The name of Limekiln Creek was *Chahka Ushu*. The highest peaks just east of the Lime Kiln (NW ¼ of Section 36, T17S, R27E, MDB&M) were named *Iago*.

The village on the "sand flats" on the north bank of the Kaweah River at Lime Kiln was named *Unow* (Oo'-now). The little pass through which the highway cuts just east of Lemon Cove (SW ¼ of Section 36, T17S, R27E, MDB&M) was called *Woidunit*.

A hill close to the north side of the Kaweah River, (SW ¼ of Section 25, T17S, R27E, MDB&M) was called *Chiishe* (Chi-ish'-e) meaning Dog, because it was thought that a wild dog lived in a hole there. The beautiful valley of Lemon Cove was occupied by the Wukchumne.

On the north and west shores of Tulare Lake were the Tachi. They occupied a large territory, extending over the Kettleman Hills and Plains to the upper foothills west of Kettleman Plains. On the west shore of Tulare Lake, where Kettlemen City was later located, was the Tachi village of *Walna*. Another Tachi village was *Waiu*, where the Santa Rosa Indian settlement is now located south of Lemoore. West of the mouth of Kings River and about eight miles northwest of Waiu was *Heinlen Chi*. At Huron was *Golon*, and five miles southwest was *Udjiu*, known to whites as the Poso Chaná.

THE WEST SIDE YOKUTS

As has been before stated, our knowledge of the Indians is a blank concerning almost the entire west side territory from the northern range of the *Tachi*, which would be at about a point opposite Coalinga, to old Point of Timber, near where the city of Byron is now located.

Deeming this to be a regrettable fact, I have been ever on the alert for any suggestions which might lead to the obtaining of the names of any of the Indian villages or tribes within this territory. It must be admitted that during more than twenty-five years of such effort very little information has been obtained. That little is related to only three localities.

The locality around present Coalinga was called *Chahki*, meaning asphaltum, by the surrounding Yokuts tribes because of the deposits of asphaltum there. The Yokuts made pilgrim-

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The Yokuts made pilgrim-
ages there for the purpose of gathering asphaltum for mending and waterproofing their equipment. . The Indian children used it for chewing gum.

East of the city of Coalinga there is an old Mexican settlement which, since an early period in the Spanish settlement of California, has been known as the *Poso Chaná*. Several different derivations and meanings have been suggested concerning this name.

While questioning an old Spaniard who was visiting relatives in upper Antelope Valley in northwestern Kern County, I asked, "What is the meaning of *Chaná?*" The answer was direct and definite. "It is the name of the tribe of Indians which lived there before the coming of the Spaniards." This man was Mr. Theodoro Larios, who was born in the little village of San Juan Bautista in 1860 and whose grandfather had charge of more than a thousand Indians while the mission at that place was being built.

After the mission was completed the elder Larios assisted in removing the Indians from the west side of the San Joaquin Valley and remembered distinctly having taken the Indians from the village of *Udjiu* (Ood'-ge-oo) which was settled at that time by the Spaniards and re-named by them after the people who were being removed, the Chaná Indian tribe. The water hole at that place led to the Spanish name Poso, or water hole, and was also an inducement to the Spanish to settle there.

During November of 1930 I obtained from *Pahmit*, an old *Dumna* Indian of Friant on the San Joaquin River, the name of the tribe which occupied the San Joaquin River below the *Pitkachi* and around the towns of Mendota and Firebaugh. According to his statement the tribe was known as the *Kahwatch'-wah*, meaning Grass Nut People. Pahmit furnished the only first-hand information I have obtained about the Indians of the West Side between Panoche and Romero Creeks, a distance of about thirty miles. As all other data gathered from him has proved accurate, we will read his story. I have corrected some of his broken English:

"When I was boy one strange Indian came to live with my father. He was 'bout fifty years old. I was 'bout ten. We call that Indian *Tukwhel* (Toó-kwheel). That means West. We call him that because he came from the West. His right name was *So-pah'-no*. He was born at an Indian village on Los

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29
Wukchumne

been made into a mass of partially decomposed granite, with an overburden of about ten feet of soil. Soon Ada grunted again, and the whole expedition gathered around her. With a sharpened stick, which she used to dig basketry roots, she was digging into the soft granite and removing chunks of a heavy blue-black material which she called *Kodeen* (Ko'-de-en). This, I have since been informed, is a form of crude graphite, which was deposited in crevices in the top of the granite.

While the rest dug, Ichow explained to me how the old-time Yokuts used to prepare paint from this material and how they used to paint with it after it was prepared. A fire of dry oak wood was burned down to a heap of red coals. Then the graphite was dumped into a hole in the center and covered with hot coals from the rim of the fire bed. This was left until the entire bed of coals was reduced to ashes. After the whole mass had cooled, the burned graphite was carefully removed and placed in a bag of tanned deer-skin. Ichow later burned some of the material we gathered that day, but he did not follow exactly his own directions.

When the wood had burned to a mass of red-hot coals, Ichow placed the graphite in a portion of the bottom of a broken cast-iron kettle and sank it in the coals where it soon became red-hot. Within a couple of hours he removed the container and set it aside to cool. When I examined the material I found that it had changed character and color. Instead of being composed of several lumps of hard, heavy, blue-black material, almost exactly like the Rising Sun Stove Polish in use when I was a boy, it had slacked into a fine, sooty, black powder, in appearance like commercial lamp-black, but heavier.

In this manner was gathered and prepared the black paint for which the ceremonies of the Yokuts tribes were famous. Officials who danced in these ceremonies painted their bodies black. In some tribes white stripes were painted across the chest and abdomen, vertical white stripes on the legs and arms, and large white spots on the face.

White for this painting was prepared from diatomaceous earth, some of which was traded from Yokuts who lived in the Coast Range of mountains. One deposit of this crude chalk lies near Lompoc and another near Crow Creek in Western Stanislaus County. It provided a pure white pigment.

Both of the above pigments were mixed with plant juices to form a paint. One of my authorities, *Pahmit*, a *Dumna*

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Wukchumne

Yokuts from Friant, informed me that his people used only oil from the seeds of the chilocothe, or wild cucumber. The other, Ichow, stated that the Wukchumnes mixed this oil with sap from the tall, blue-grey milkweed from which they gathered fiber for manufacturing string. This same sap was also made into chewing gum. In my own experience I have found such gum to be exceptionally durable, and anything but palatable.

Crowned with the standard Yokuts *Juk* (Jook), or dance headdress, the dancers were certainly spectacular performers when they surrounded the glowing fire during the annual dance for the dead. It is not surprising that pioneer whites who saw this dance likened the performers to dancing skeletons.

After about ten pounds of graphite had been gathered, Ada grunted again and the entire party began searching the soil above the decomposed granite. Then came another grunt and again we all gathered about her. She dug from the soil a round hard nodule of light-colored clay. In about two hours three of these nodules were excavated and, together with the graphite, were loaded into the car among the thirteen pairs of feet.

Where the grocery store had once stood at the old ghost village of Aukland we unloaded again and ate our picnic lunch in the shade of an oak tree. Ada murmured a few soft Yokuts words and Ichow explained for her that the old buildings just below us were once the home of Perry Byrd, father of Mollie Byrd who became the wife of the famous outlaw and train bandit, Chris Evans. When the Ichows first saw Chris he was working for Tulare County. He came along with a road grader and interrupted their work when they were gathering black paint material.

As we ate our lunch, Ichow explained to me that for many generations his people had visited the place, which they called *Hutudu* (Hoo'-too-doo), Hoot-Owl Place, to gather the material for black paint and the clay for making pottery. Although the deposits were in the range of the Wuksatche tribe, "They were our good friends and they let us come and dig whenever we wanted to. We had a big picnic when we came and traded basket roots, just like we do today," said Ichow.

Our work and lunch had delayed us until it was almost two o'clock in the afternoon; so I told the Indians we would have to hurry, as I had a dinner engagement in Tulare. In less than a minute all were packed in the car and we were on the road to

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

ed to be able to read these paintings and have given lengthy and elaborate interpretations of the many characters which have been reproduced in the various designs.

I have often discussed Indian paintings with pioneer American settlers, with persons who claimed to have solved their meanings, and with the Indians themselves. I have found little justification for the great amount of importance attached to them and will attempt in the paragraphs that follow to explain something of the nature of the various paintings, as well as the probable extent of their meaning.

First of all we must remember that painting was not confined to rocks alone, but that breech clouts, bows, arrows, buckskins, and even the faces and bodies of the Indians themselves, were painted. If this is kept in mind, the reader will understand that the paintings upon the rocks were no great phenomena, nor were they really unique as the only example of such work done by Yokuts.

The writer is informed by persons who have seen Indians mix their paints, that the vehicle or binder used was often the sap from the common milkweed, mixed with chilicote or wild cucumber oil. With such a vehicle were mixed the various earth colors which were more or less common throughout the territory bordering the San Joaquin Valley.

White persons are too often guilty of overlooking things which are obvious to the Indian, or to the close observer. While driving through the Sierra foothills with a companion for the purpose of visiting some Indian paintings, I was asked where the Indians obtained their red paint. The explanation was made that the Indians used the natural earth colors, which were more or less common in the very locality through which we were then traveling. The companion stated that he could scarcely believe this, because he had never seen any of that color within a range of more than 150 miles. At this point the car was stopped and the discussion continued. After a few moments the cut bank at the side of the road was pointed out and proved to be an outcropping of the richest red earth.

The white color used was, in some cases at least, obtained from diatomaceous earth. The writer has found in Indian graves chunks of this soft chalk in the natural state as well as molded balls of white pigment prepared from the same material.

3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

The yellow pigment sometimes found is a yellow ochre obtained at many places throughout the volcanic regions of the Sierra, both in the northern section and on the desert side in eastern Kern County. In addition to the red pigment already mentioned, there were outcroppings of cinnabar at several places along the summit of the Coast Range, from as far south as the Poso Chaná near Coalinga, to Del Puerto Creek opposite Crow's Landing. This is the ore from which quicksilver is refined. It possesses a bright color, varying from maroon to the light red of common brick.

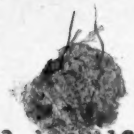
Black pigment was obtained from charcoal or from natural deposits of graphite. I have in my possession a small Indian mortar, the inside of which even yet is covered with black pigment. All of the colors mentioned are permanent. The white and black could probably never be faded, even by direct exposure to the sunlight through thousands of years of time. This is also probably true of the red pigment. In the old paintings the yellow appears as fresh as any of the other colors.

The permanency of the Indian paintings depended largely upon the binder with which they were mixed and the exposure of the rock surface upon which they were placed. With few exceptions, the various paintings were upon sheltered surfaces, which were not only protected from the sun, but from moisture as well. Some of these paintings done in three colors on such protected surfaces are probably as fresh today as when they were first painted.

The above is not true where the paintings have been subject to moisture. The red paintings at Hospital Rock on the Kaweah River and those at other places where the rain has driven against them have almost weathered away. In fact, close investigation shows that what color is left consists of pigment which has penetrated the porous surface of the rock.

The common statement made by white pioneers concerning the Indian paintings is that the Indians knew nothing about them. This can scarcely be true, because I have found living *Wukchumne* Indians who knew the names of the various paintings and who attached no great mystery to them. Among these were Sam Garfield, *Tawp'-naw*, *Ichow*, and *Pohut*.

These Wukchumne Indians said that the paintings were generally placed at an important village site, one which was permanently inhabited, or at some place where Indian ceremonies were performed. They stated that tribal equipment, such as



3: Latta Y-5 (1923-1948)1949 NS29 Yokuts NS29

159 769 There was a big brush shade around where they danced. The company camped under this shade. It was a long shade. The place inside was about 100 steps across. There was a big fire in the middle. It was down by the creek west of the "Fish" Rice house a little way on the south side of the creek just south of where the roads cross now. The old cemetery was just north across the creek.

The Winatun worked for the chief and told the people [624] where to camp when they came. There were lots of tribes [SN] there. I remember people from the Tachi, Yokodo, Chunut, Kaweah, Choinok, *Wolase, Wukchumne, Koyeti, Yaudanchi, Wuksahche, Nutunutu, Wowol* and *Telumne* tribes.

The Winatun gave each people their grub when they came. They had some grub along, but the people at Sulawlahne had to give all of the meat and most of the rest of the grub. We bought cows to eat from "Fish" Rice. I remember that there were two cows hanging up at once. We had some deer meat, and antelope and elk too. Our hunters killed a lot during the week of the Lonewis, but we had to have lots of beef besides. This meat was to eat after the Lonewis was over.

Pleas Work was there with his Indian Wife. She was a [551] *Pahd-wishi*. Her name was *Haw'-nick* (Measuring Worm). She was a very pretty woman, but we were afraid of Pleas. He was a bad man. He killed lots of Indians. He only stayed two days. We liked it better after he left.

Our *Chumlus* (Choom'-loos) had all of our clothes to put [302] on us after we washed. My mother had painted her cheeks with black paint and had cut her hair off when my father [317] died. We got the black paint [graphite] from a hill by the place you call Stokes Mountain. We burned it before we [152] used it. We cried almost all of the time until the Lonewis. All [262] of the time after my father died we did not eat any meat until after the Lonewis was over.

[551] My mother had paid our Chumlus the money for the clothes. Mother had not changed clothes since my father died. We had not spoken my father's name. After the Lonewis was over the Chumlus had to wash us and put our clean new clothes on us. Then we could all be happy again.

As soon as we camped, my mother began fixing the man to burn in the fire at the Lonewis. She had saved her money for a year and had bought a good suit of clothes at Mr. Sweet's store

5: Gayton E-5 (1925-1927) 1929
NS29 Yokuts NS29
Western Mono NS25

In the present instance the clay was obtained from a depression in an oak-covered meadow, which was saturated by seepage and which drained the near-by area. A digging stick was used to open up the ground and loosen it sufficiently for the potter to lift or pull out handfuls of the soil. She worked at a little ledge which permitted her to get at the earth some eighteen inches below the surface. At this level the soil carried a heavy admixture of sand. Proceeding downward the amount of sand grew less, and the potter began testing the viscosity of the soil by squeezing a lump in her hand. Finally, about two feet below the surface, she reached a pure clay with a slight admixture of sand which proved to be of satisfactory quality. The sand that came with the clay acted as tempering material. All informants agreed that binding material was rarely added: it was usually a matter of getting clay without too much sand and removing bits of rock, as in the present case. Occasionally sand was added, but no other tempering material was known.

The potter took out as much clay as she could carry. The amount manufactured six pots and two pipes (pl. 102), and a seventh small pot. In former times the clay was wrapped in an old deer skin and carried home in a carrying net.

Preparation of all clay consisted of kneading and pounding the material. This was done on a broad, flat portion of a bedrock mortar. Clay was never put in mortar holes in which food substances were ground. Before starting the potter selected a short, broad, roughly rectangular pestle for pounding the clay. (Other pestles, and the openings of food mortars, appear in the background of pl. 95*a*; the typical triangular food pestle is seen just beyond the basket in pl. 95*b*). Half the entire quantity of clay was put on the rock and pressed with the hands into a solid lump. The potter sat cross-legged before it, and picking it up and lifting it to shoulder level, beat it down upon the rock. This she continued for about ten minutes, turning the lump in her hands as she worked. The process solidified the mass of clay. The pestle was then taken up and pounded into the clay. This stage of the clay-working is shown in plate 95*a*. The flattened mass of material was continually turned inward at the edges. About ten minutes of pounding brought the clay into a highly viscous condition, so that the heavy substance adhered to the pestle and partly lifted off the mortar rock at the beginning of each upward stroke. The potter occasionally tested the condition of the clay by rolling out between her hands a rope of clay such as the vessels are built from (pl. 95*a*).